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Barnard College Song Book

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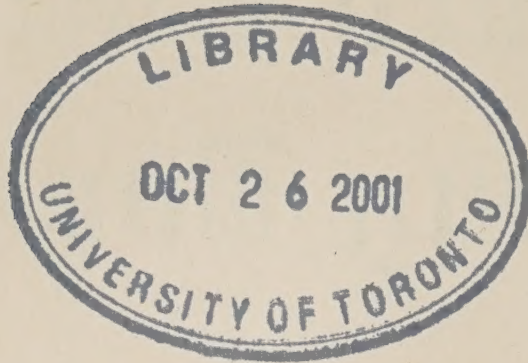
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Barnard College Song Book

PUBLISHED BY THE
UNDERGRADUATE ASSOCIATION OF
BARNARD COLLEGE

NEW YORK
A. S. BARNES AND COMPANY

1925



Compiled and revised by

Charlotte Bradley '25

Ruth Coleman '26

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Undergrad. Ass'n. Barnard College.

To all Barnard students, past, present and to come, who may use this book, greetings! At college few things give one more pleasure, or a more happy sense of community life, than singing college songs. And in the years after graduation nothing else brings back as vividly as the old songs the memories of undergraduate days. Sing, therefore, as often as may be and as tunefully as you can, these songs of Barnard, new and old, and may they give you joy!

VIRGINIA C. GILDERSLEEVE.

March 31, 1925

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Beside the Waters of the Hudson

5

Anna May Newland, 1906

N.Y.U. Even Song
DUNCAN Mc PHERSON GENNS

The musical score is written for voice and piano. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal line. Dynamics include *pp* (pianissimo), *p* (piano), and *f* (forte).

pp
Be - side the wa - ters of the Hud - son, Our

p
Al - ma Ma - ter stands se - rene, Whose name we'll al - ways love and

cher - ish, And guer-dons give as to a queen. May we her daugh-ters stand to-

geth - er, With heart to heart in com - mon good, And

f *p*
tho' our friends are wide - ly scat - tered, We're one in sis - ter - hood.

Alma Mater Throned Sublime

Chrystene Straiton, 1912

Tune - True Freedom
arr. by Ruth Coleman, 1926

With much spirit

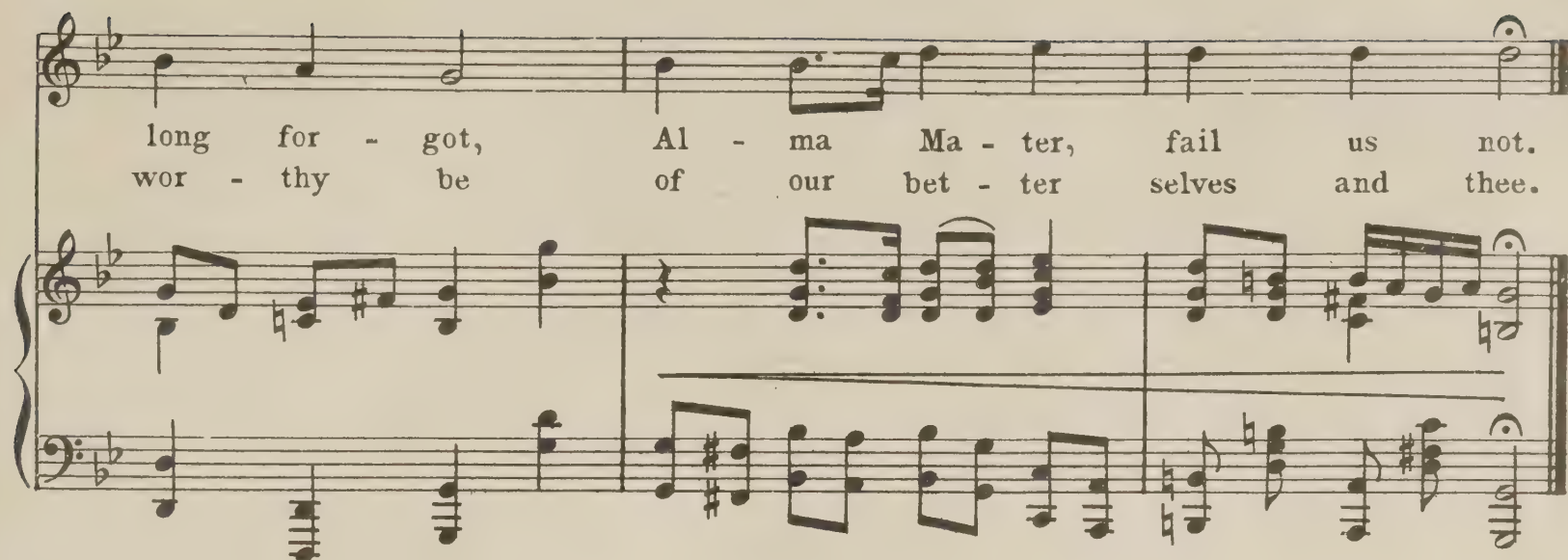
The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the instruction 'With much spirit'. The piano part starts with a *pp* (pianissimo) dynamic and a crescendo leading to a *f* (forte) dynamic. The lyrics for the first system are: 'Al-ma Ma-ter throned sub-lime' and 'Moth-er, lend thy kind-ly aid.' The second system of music has lyrics: 'On the an-cient rock of time; Thou whose task is to cre-ate' and 'Half un-daunt-ed, half a-fraid, Strive we now to gain that height'. The piano part includes *mf* (mezzo-forte) and *f* dynamics. The third system of music has lyrics: 'From the crude the good and great. We who dwell be-neath thy care' and 'Lead-ing out to wis-dom's light. Tho' the path is rough and long'. The piano part includes *mf* and *fz* (forzando) dynamics, with a section marked 'L.H.' (Left Hand) for the final measure. The fourth system of music has lyrics: 'Breathe to thee our fer-vent pray'r. As thou helped those' and 'Help us, moth-er, to be strong. Teach us aye to'. The piano part includes a *f* dynamic. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat).

Al-ma Ma-ter throned sub-lime
Moth-er, lend thy kind-ly aid.

On the an-cient rock of time; Thou whose task is to cre-ate
Half un-daunt-ed, half a-fraid, Strive we now to gain that height

From the crude the good and great. We who dwell be-neath thy care
Lead-ing out to wis-dom's light. Tho' the path is rough and long

Breathe to thee our fer-vent pray'r. As thou helped those
Help us, moth-er, to be strong. Teach us aye to

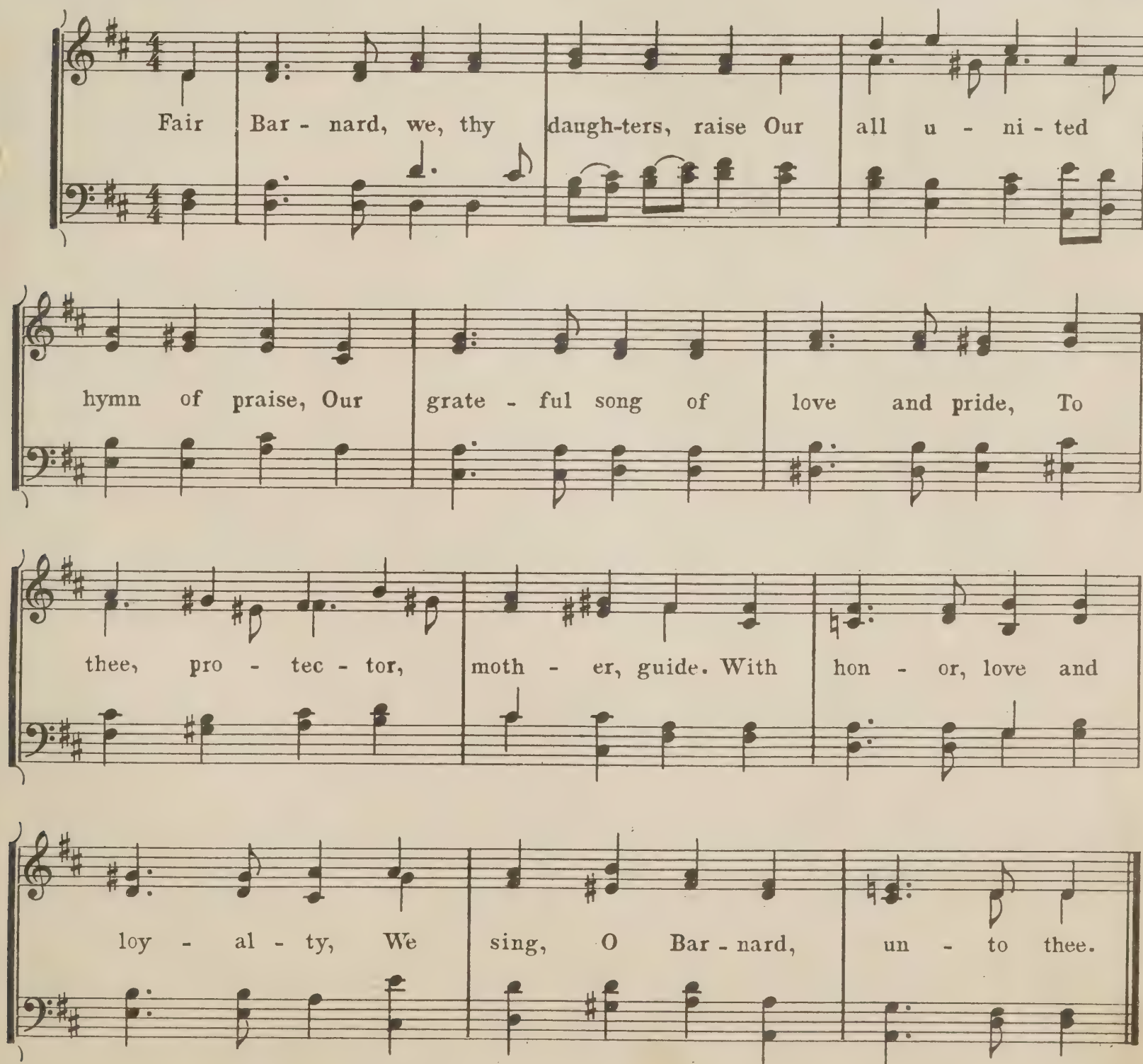


long for - got, Al - ma Ma - ter, fail us not.
wor - thy be of our bet - ter selves and thee.

Fair Barnard

Florence Lucas Sanville, 1901

Rev. J. B. DYKES



Fair Bar - nard, we, thy daugh - ters, raise Our all u - ni - ted
hymn of praise, Our grate - ful song of love and pride, To
thee, pro - tec - tor, moth - er, guide. With hon - or, love and
loy - al - ty, We sing, O Bar - nard, un - to thee.

Sunset Song

Lillian Closson, 1909

Sweet Genevieve
arr. by Rosalind C. Case, 1912

A - gain the Pal-i - sades grow dark, The morn-ing winds have left our heights, Our
riv - er shows a gleam of gold, And one by one spring up far lights. How
oft those lights have called us home, How well we know that sun-set's flare. Oh,
Class-mates, shall we ev-er find New hills, new riv - ers, quite so fair? Oh,
To

CHORUS

Nine-teen-Nine, dear Nine-teen Nine, Our prais - es fail that would be thine, We
thee, oh moth - er cher - ish - ing, Our prais - es fail that we would bring, We
can - not say, on this last day, How we have loved thee, Nine-teen-Nine, Dear Nine-teen-Nine.
can - not say, on this last day, How we have loved thee, can but sing, oh, fare-thee-well!

Senior Song

May Appleton Parker, 1904

Tune - The Orange and the Black
FRANCES SHACKELTON

There's a col-lege on a hill - top That's ver - y dear to me,
When the day has come for part - ing And col - lege days are o'er,

And a cer - tain group of stu - dents With ties of com - rad - 'rie.
There will al - ways be a fond - ness For the good old days of yore.

So we'll sing to dear old Bar - nard, And loy - al be and true,
And we'll sing to dear old Bar - nard As in mem - o - ry we see

As we show to com - ing class - es How we love the white and blue.
The col - lege on the hill - top Where our class - mates used to be.

Sans Souci

Percy Fridenberg, 1886

arr. by Ruth Coleman, 1926

Lento

pp

What if to mor - row bring
Out on life's storm - y sea,
One last toast e'er we part,

sor - row or an - y - thing Oth - er than joy.
all of us soon may be, Far, far, a - way.
writ - ten on ev - 'ry heart, This mot - to stay:

What if't be win - try chill, Rain, storm or sum - mer's thrill,
Still hold your glass-es high, Here's to youth while it's nigh,
Long may Co - lum - bia stand, Hon - ored through - out the land,

f *mf*

To-mor - row's the fu - ture still, This is to - day.
Though we to - mor - row die, This is to - day.
Our Al - ma Ma - ter grand, Now and for aye.

decresc.

To-mor - row's the fu - ture still, This is to - day.
Though we to - mor - row die, This is to - day.
Our Al - ma Ma - ter grand, Now and for aye.

Stand Columbia

11

Gilbert Oakley Ward, 1902

Tune - Austrian National Hymn
JOSEF HAYDN

Moderato

mp

cresc.

Moth - er stayed on rock e - ter - nal, Crown'd and
 Might - y pa - triots, war - riors, sa - ges, Thou hast
 Hon - or, love, and ven - er - a - tion, Crown for -

mf

set up - on a height, Glo - ri - fied by Light su -
 borne a shin - ing band; Teach thy sons in fu - ture
 ev - er more thy brow! Many a grate - ful gen - er -

cresc.

f

p

per - nal, In thy ra - diance we see light. Torch, thy
 ag - es Still to love their na - tive land. Thron'd up -
 a - tion Hail thee as we hail thee now! Till the

cresc.

chil-dren's lamps to kin - dle, Bea - con star to cheer and guide,
 on the hill where he - roes Fought for lib - er - ty and died,
 lord - ly Hud - son sea-ward Cease to roll his heav - ing tide,

ff

dim.

p

Stand Co - lum - bia! Al - ma Ma - ter, Thro' the storms of time a - bide

Columbia Marching Song

John Erskine, 1900

Chas. H. Pattberg

When you're march - ing for Co - lum - bi - a, You'd —
 Now the thun - der of the cit - - y Sets Co -
 They are sit - ting down and dream - ing, Are some

bet - ter march like men, And — ev - 'ry mile you
 lum - bia's heart a - thrill, Our — home is on a
 folks we need - n't name, Of — their dead and gone

march with her, You'll wish were eight or ten. When you're
 bat - tle field, The bat - tle's with us still! We
 fore - fa - thers, We gave them all their fame; But we've

march-ing for Co - lum - bi - a, Your four years won't be long, And
 keep the cit - y's hon - or, We build the cit - y's walls, And
 more and bet-ter fel - low's, Than we've ev - er had be - fore And we're

then you'll wish you were back a-gain, To — sing her march-ing song.
 when she calls for — fight-ing men, It's Co - lum-bia men she calls.
 march-ing toward to — mor - row, That will give us plen - ty more.

CHORUS

March - ing for Co - lum - bi - a, A roy - al road we

tread, The heart is beat - ing high, And the blood runs

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally two quarter notes E5 and F5. The piano accompaniment (grand staff) starts with a half note G3 in the bass and a half note B3 in the treble, followed by a series of chords and moving lines in both hands.

red. We're all young to - geth - er, And the best of life's a -

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and finally two quarter notes B5 and C6. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

head, When we march for Co - lum - bi - a.

The third system of the musical score. The vocal line concludes the phrase with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and finally two quarter notes B5 and C6. The piano accompaniment concludes with chords and moving lines, ending the system.

Morningside

Ada Watterson

R. W. ATKINSON

Piano introduction in D major, 2/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *f*, *rit.*, *p*, and *pp*.

By the tomb of Grant the he-ro, look-ing south-ward to the
 I was then a haugh-ty Sen-ior in an a-ca-dem-ic
 When my lec-tures all were o-ver, and her les-son-hours
 But now that's all past and o-ver, we are scat-tered far and

The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a *p* dynamic marking.

sea, There's a Bar-nard girl a-sit-ting, and I know she thinks of
 gown; But her hair was smooth-ly braid-ed and her tim-id eyes cast
 past, She would meet me in the clois-ter, and we'd wan-der home at
 wide, And they've got a trol-ley run-ning up the Heights of Morn-ing-

The piano accompaniment continues with chords in the right hand and single notes in the left hand.

me; For the mists lift from the riv - er, and the breeze sings far and
down; When I saw her first, a Fresh-man, on that peace - ful old green
last; Yes, we saun - tered home to - geth - er thro' the qui - et of the
side; And we're learn - ing far from Bar-nard, what the old a - lum - na

wide;" Come ye back to Bar-nard Col - lege, come ye back to Morn - ing -
car, With a stack of books be - side her, and her tho'ts a - rang - ing
park, And we watched the lights of Jer - sey, gleam - ing soft - ly thro' the
says, That the years we spend in col - lege bring the hap - piest of our

side." Come ye back to Morn - ing - side, Where the Un - der-grads a -
far. Dic - tion - a - ries full of Greek, Ger - man verbs both strong and
dark; Jer - sey lights a gleam - ing bright, 'Cross the riv - er at our
days. Hap - py days on Morn - ing - side, Where the Un - der-grads a -

bide, Can't you see the trees a - wav - ing On the shore at Riv - er - side?
weak. Such a mass of in - for - ma - tion Makes me half a - fraid to speak.
right, As we saun - tered slow - ly home - ward Thro' the ear - ly win - ter night.
bide, Can't you see the trees a - wav - ing On the shore at Riv - er - side?

dolce

CHORUS

On the Heights of Morn - ing - side, Glad - ly would I con - quer
On the road to Morn - ing - side, Glad - ly would I con - quer
On the road to Morn - ing - side, Glad - ly would I con - quer
On the Heights of Morn - ing - side, Glad - ly would I con - quer

pp

pride, And be - come a - gain a Fresh - man, On the Heights of Morn - ing - side.

f *rit.* *p*

We Are The Undergraduates

Tune - Baffin Bay

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are printed below the vocal line. The piano accompaniment features a simple harmonic pattern with chords and single notes.

We are the Un - der - grad - u - a - tes that pace the cor - ri - dors, We

slip, we slide, we gloom, we glide on Mil - banks pol - ished floors. We

think we own the col - lege and the hap - py fac - ul - ty Per -

mits this fond de - lu - sion be - cause stern ne - ces - si - ty De - crees

that col - lege girls should try to — think. O, Bar - nard fair, your

daugh-ters ev-'ry where Will al-ways sing your prais-es with a hap - py, hap - py air. You

will not find that an - y of us shirk, for our pleas-ures are not ham-pered by your

work. To you, to you, fair Bar - nard, we'll be true.

Marching Song

Words and Music by
ROSALIND C. CASE, 1912

Intro.

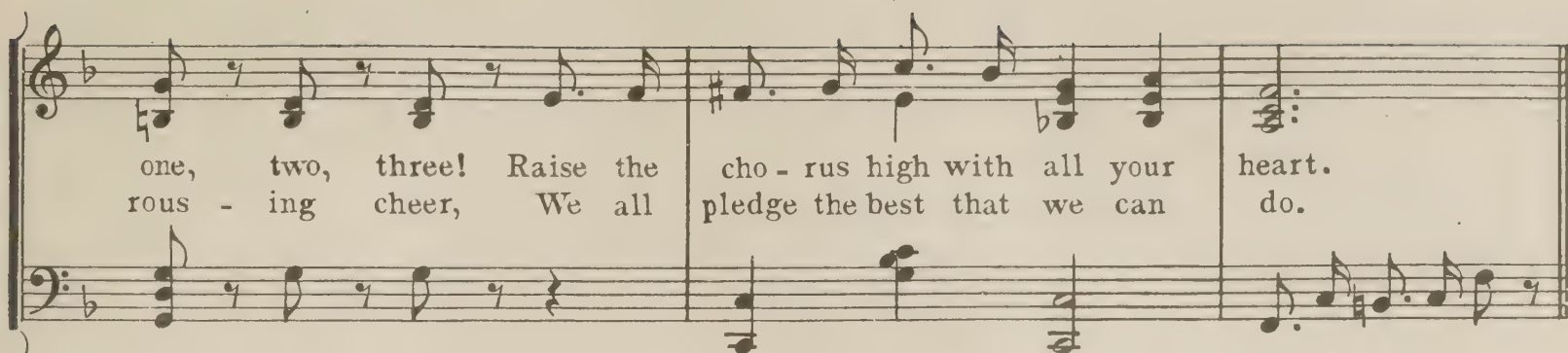
Come a - long, my girls, and get in
For our col - lege we are forg - ing

line just here, For the
straight a - head, In her
march that leads right to the
in - spi - ra - tion clear and
top.
As the
On all

num - bers grow there'll be no
know - ledge that is wise and
place for fear, On we
good we're fed In the
go with neer a pause nor
cour - ses we are lab - ring

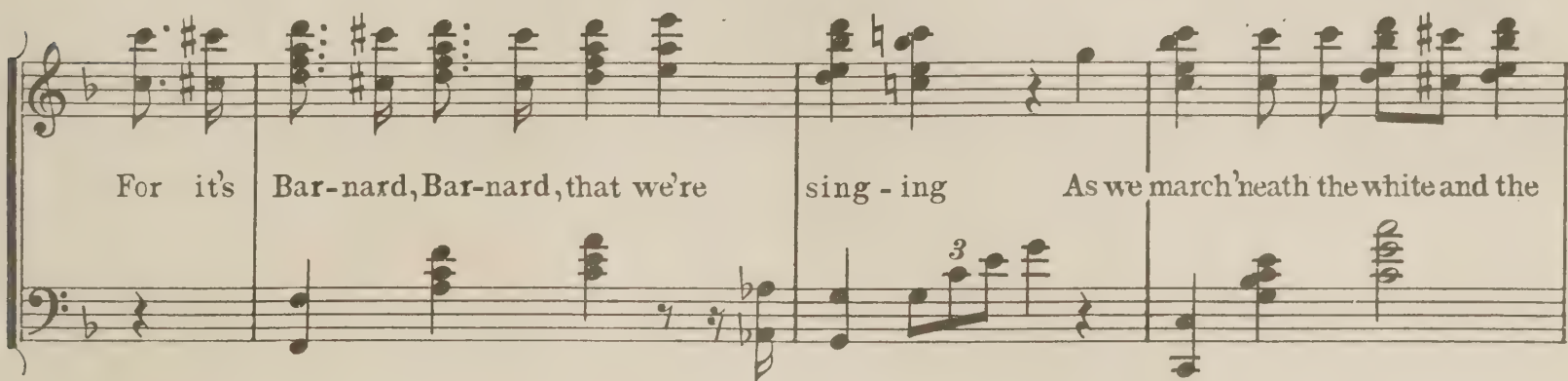
stop.
through.
We are
But its
trav - ling toward suc - cess and
not so hard as you may
vic - to - ry In what -
think, my dears, For the

ev - er path we take that's
Fac - ul - ty are real - ly
right to start. Are you
hu - man too. So our
rea - dy? On your mark! Now
Al - ma Ma - ter praise with

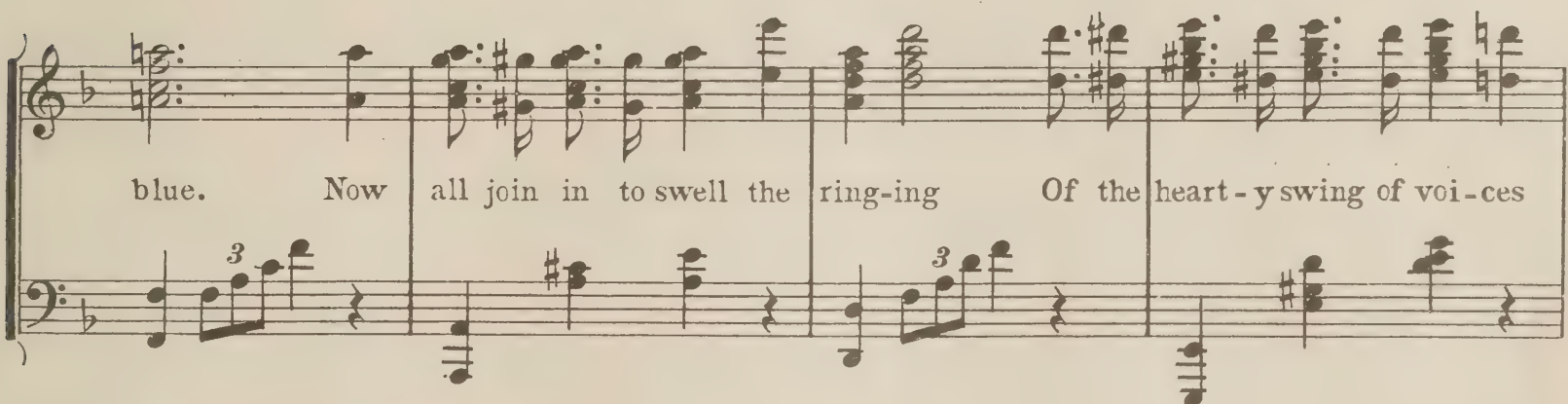


one, two, three! Raise the cho - rus high with all your heart.
 rous - ing cheer, We all pledge the best that we can do.

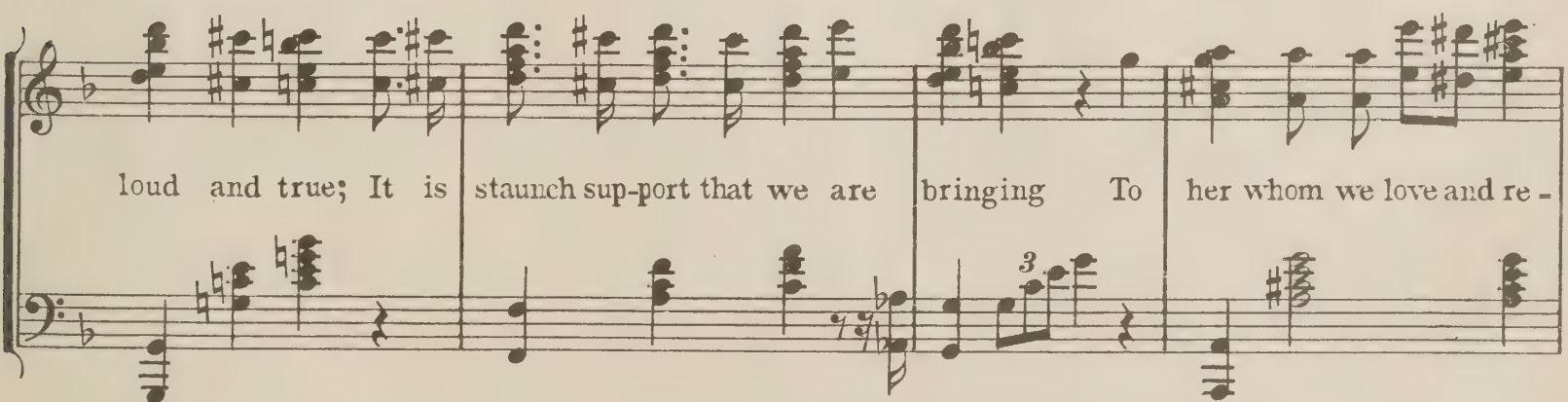
CHORUS



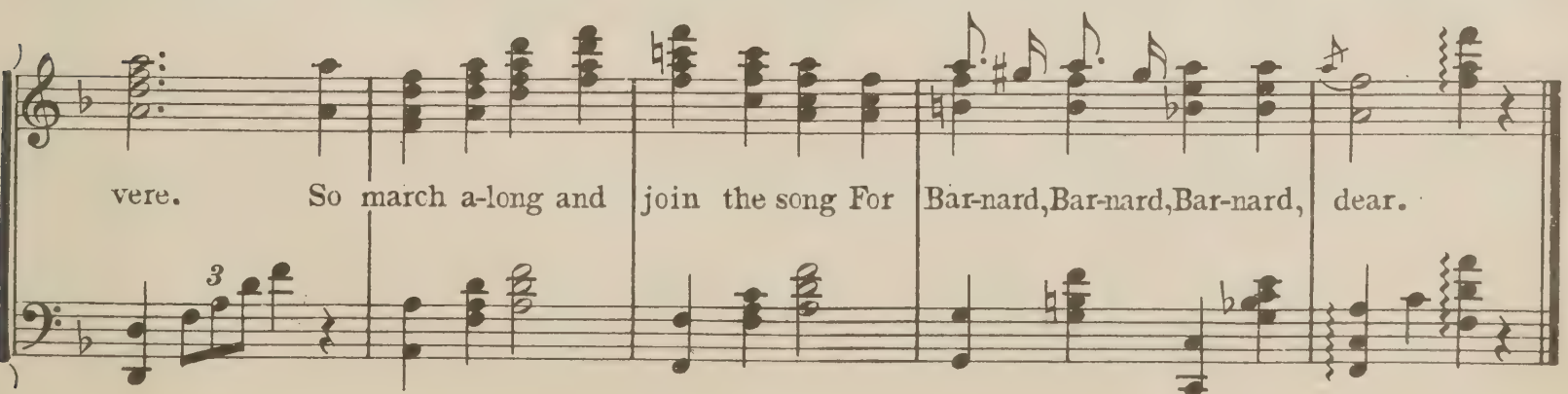
For it's Bar-nard, Bar-nard, that we're sing - ing As we march 'neath the white and the



blue. Now all join in to swell the ring - ing Of the heart - y swing of voi - ces



loud and true; It is staunch sup - port that we are bringing To her whom we love and re -



vere. So march a - long and join the song For Bar-nard, Bar-nard, Bar-nard, dear.

Barnard Forever

Lillian Schoedler, 1911

IMOGENE IRELAND, 1913

Just up the banks of the Hud - son, A - cross from the grim Pal - i -

sades, Right in the heart of Co - lum - bia, A

flag blue and white proud - ly waves; Tossed by a breeze bear - ing

sea - ward, There's noth - ing its beau - ty to mar.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment features chords and moving lines in both hands.

Flag of the best Al-ma Ma - ter, Tis Bar-nard, We call it a - far.

CHORUS

Bar - nard, Bar - nard, shout we in pride,

O'er the rocks that hem Hud-son's tide; Ech - oes send it

back from the shore, Bar-nard, Bar-nard, for ev - er - more

There Is A College On Broadway

Tune - There is a Tavern in the Town
Arranged by Ruth Coleman, 1926

p

There is a col-lege on Broad-
Oh, Bar-nard col-lege is the

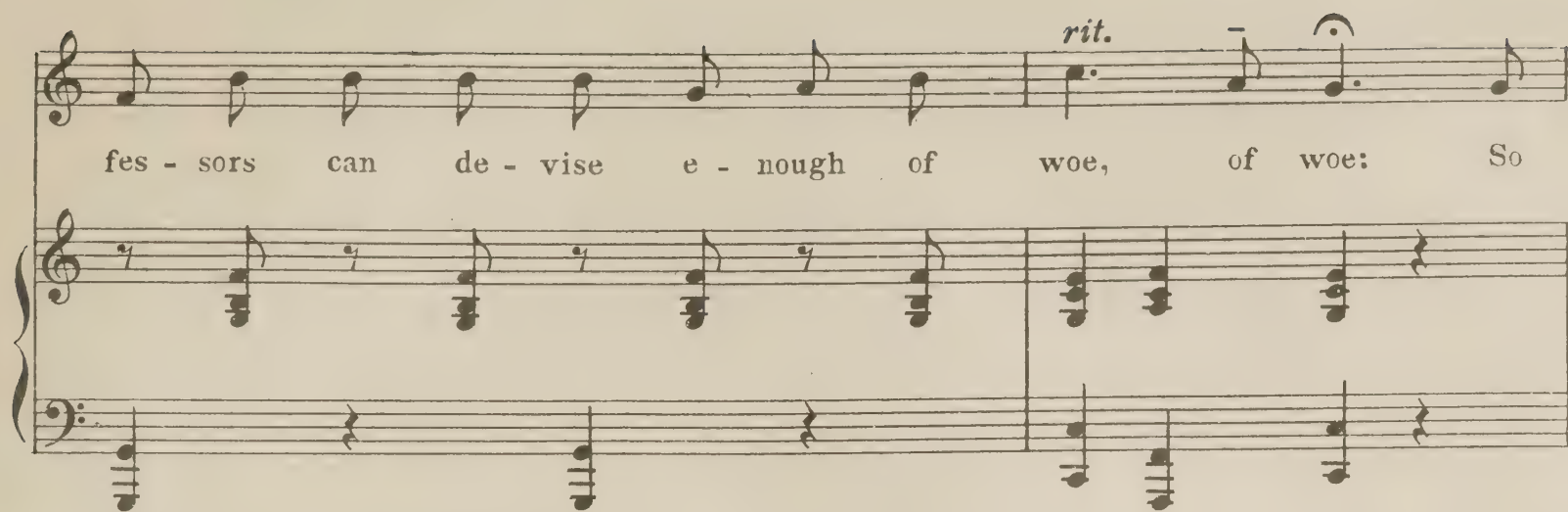
way, on Broad-way, And there we go most ev-'ry day, ev-'ry day, To
best, is the best, It goes a-head of all the rest, all the rest, For

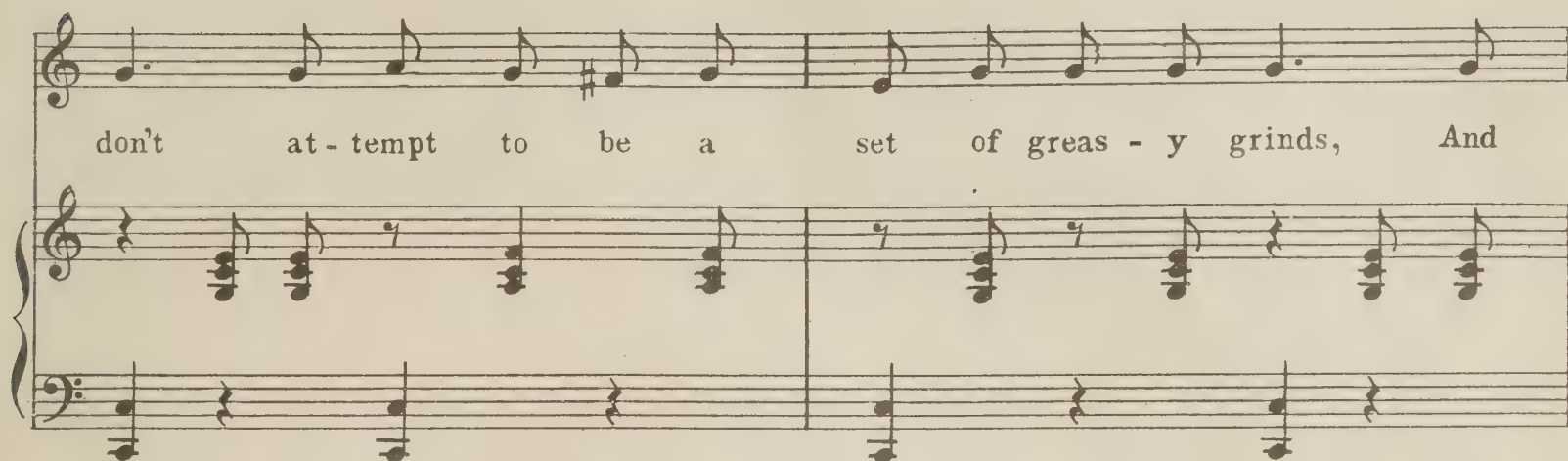
stud-y hard and frolic fast, Un-til our col-lege days are past.
hard-est work and great-est play, For stu-dents who are bright and gay.

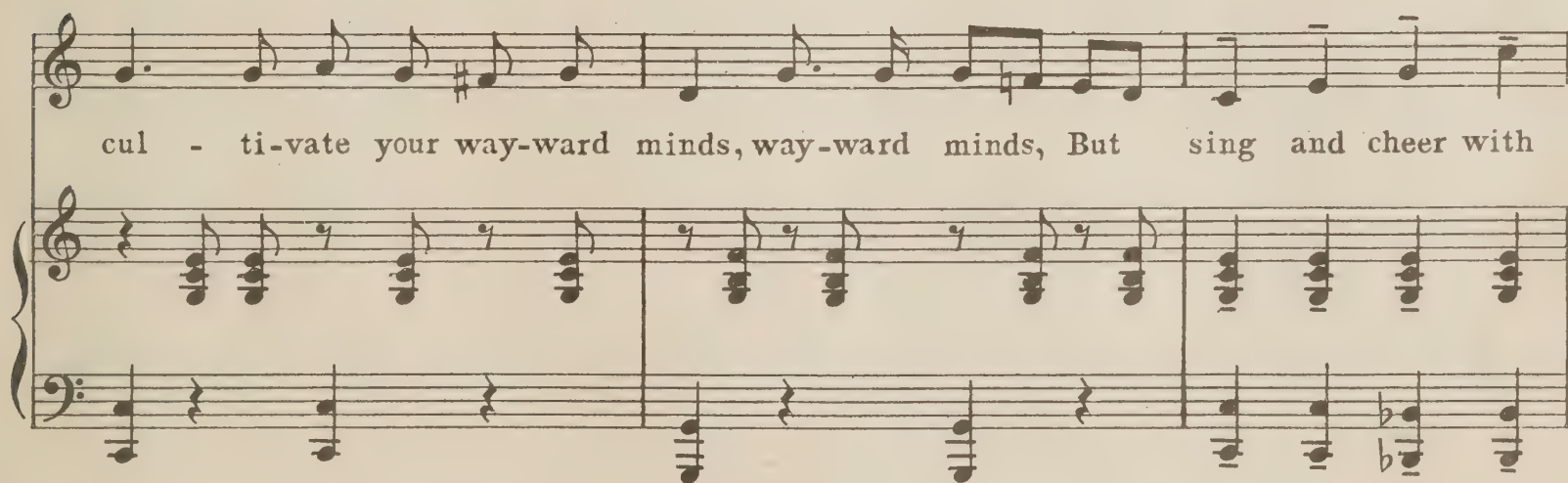
cresc.

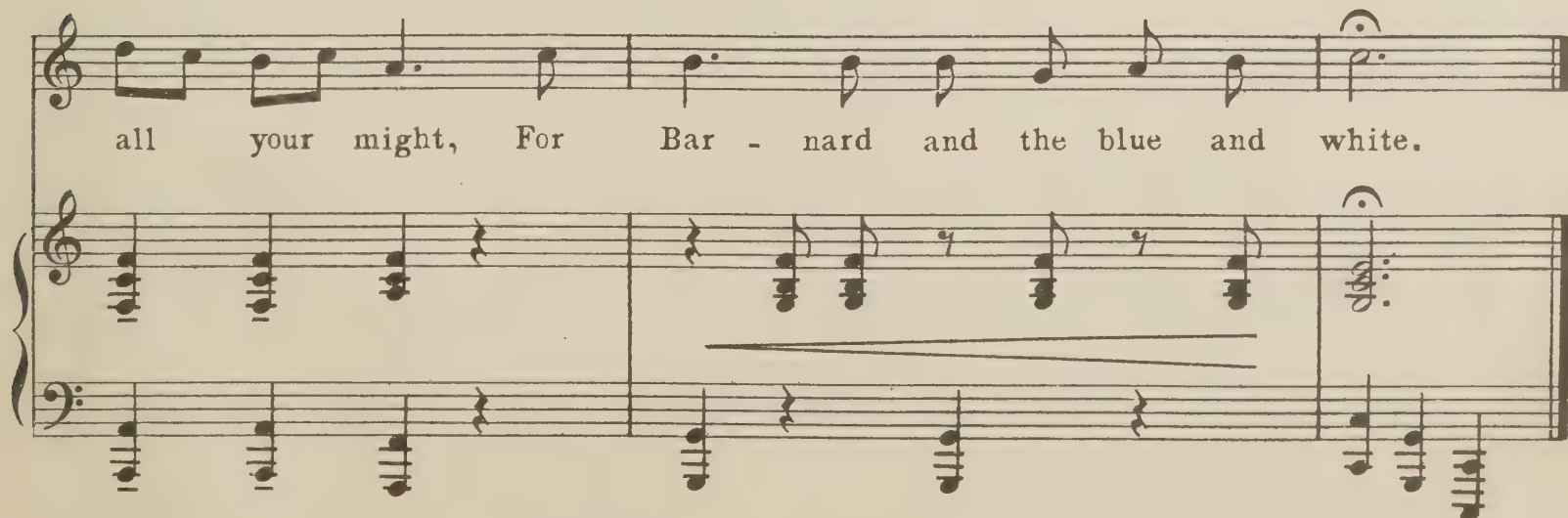
CHORUS

So be mer-ry and be jol-ly, do not shun a bit of fol-ly, For pro-

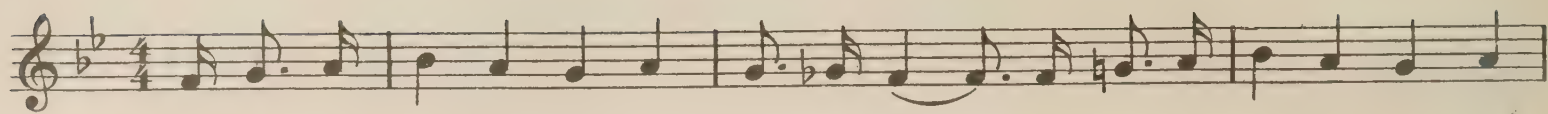

 Musical notation for the first system. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature has one sharp (F#). The tempo/mood is marked 'rit.' above the vocal line. The lyrics are: 'fes - sors can de - vise e - nough of woe, of woe: So'.


 Musical notation for the second system. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature has one sharp (F#). The lyrics are: 'don't at - tempt to be a set of greas - y grinds, And'.


 Musical notation for the third system. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature has one sharp (F#). The lyrics are: 'cul - ti-vate your way-ward minds, way-ward minds, But sing and cheer with'.


 Musical notation for the fourth system. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature has one sharp (F#). The lyrics are: 'all your might, For Bar - nard and the blue and white.'

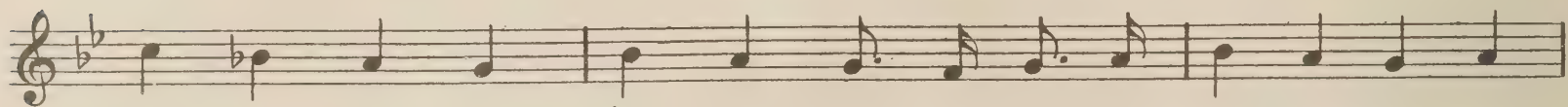
Old Fighting Song



Come now for dear old Bar-nard's Blue and White, Rouse all the pep you have and



fight, fight, fight! Come on and play the game with all your might, While we are



cheer - ing for our team, team, team! You know that all of Bar-nard's

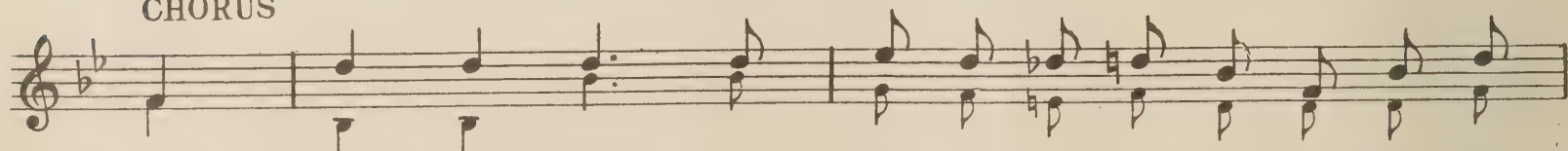


back - ing you, — You know that all of Bar-nard's hop - ing too, — That you will



beat those Teach - ers, Get the ball, — make a goal, — Rah! Rah! Rah! —

CHORUS



Oh, fight, fight, fight, for B - A - R - N - A - R - D! We



have the best team that ev - er you did see! One more stand, and



we will gain a vic - to - ry, For B - A - R - N - A - R - D!

(Spoken.) Rah! Rah! Rah! (Repeat Chorus)

Marching Song

Margaret Melosh, 1925

Margaret Melosh, 1925

For - ward, for - ward, let us march a - long, Cheer - ing as an

ev - er loy - al throng, Prov - ing that we're true To our honored white and blue

We are fight - ing, ev - er fight - ing for you Bar - nard. For - ward, for - ward,

let us march a - long, Rous - ing high our spir - its with our song.

Bar - nard, Bar - nard, we will cheer you, A cour - a - geous band and strong.

Roar, Lion Roar

New Columbia Football Song

MORRIS W. WATKINS 1924

ROY WEBB 1910

Corey Ford

When the bold teams of old

wore the Blue and White, Deeds of fame made their name, here at Old Co-

lum-bia! Now-a-days we can praise fight-ing teams a-gain!

Hear the Li-on roar his pride While the men of Morn-ing-side

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are printed below the vocal line. The piano part features a variety of chords and melodic lines, including some with triplets and dynamic markings like accents and slurs.

fol - low the Blue and White to vic - t'ry.

CHORUS

Roar, Li - on, Roar And wake the ech - oes of the

Hud - son Val - ley! Fight on to

Vic - t'ry ev - er - more, While the sons of Knick - er - bock - er

ral - ly'round Co - lum - bi - a! _____ Co - lum - bi - a! _____

Shout - - ing her name for - ev - er! Roar,

Li - on Roar! _____ For Al - ma Ma - ter on the Hud - son

Shore! Shore! _____

8.....

Stand Up And Cheer

Arr. by E. BREITENFELD, 1909.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 6/8. The vocal line lyrics are: "Stand up and cheer, Stand up and cheer for old Co - lum - bia For to - day we raise the blue and white a - bove the rest." The piano accompaniment features a variety of chords and melodic lines, including a prominent triplet in the first system and a long melodic line in the fourth system.

Stand up and cheer, Stand up and

cheer for old Co - lum - bia

For to - day we raise the blue and

white a - bove the rest.

Our boys are fight - ing, ——— for they are

bound to win the fray; ——— We've got the

team, ——— We've got the steam, ——— For this is

old Co - lum - bia's day. ———

Barnard We Hail Thee

MILDRED LYMAN, 1927

MARY E. SULLIVAN, 1927

Short are the days that we spend with thee. Barnard, with thee can none com- pare. —

And 'tho the years roll on cease - less - ly. We'll keep thy mem - 'ry ev - er fair. —

Bar-nard, we hail thee, Bar-nard so dear, Hon-ored you stand in proud dig-ni - ty,

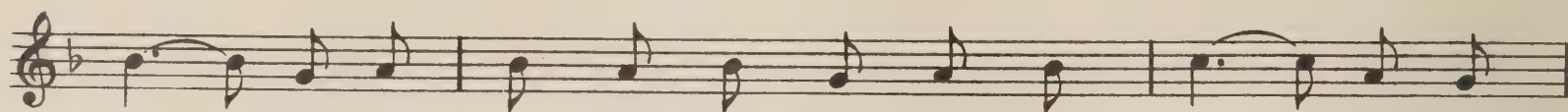
Firm in the know-ledge you hold se - cure, Your daugh-ters' love and loy - al - ty.

You Can Tell

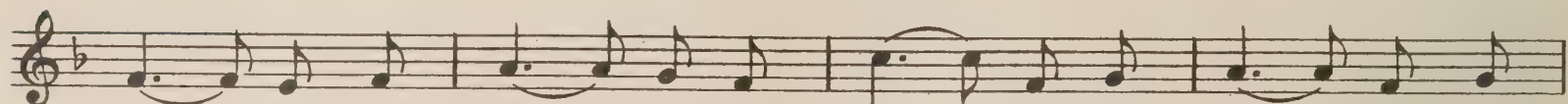
Tune: You Can Tell That I'm Irish



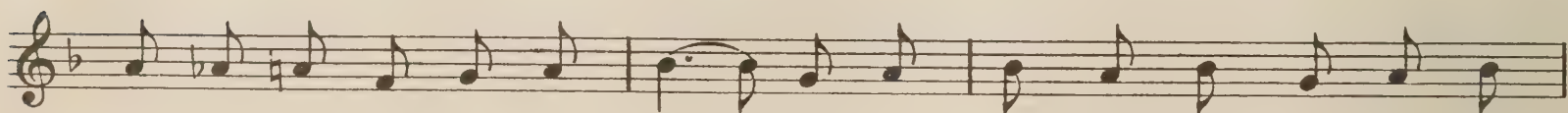
(Freshman) You can tell — by the trend of my talk, You can
 (Sophomore) You can tell — by my swag - ger - ing walk, You can
 (Junior) You can tell — by the skip in my walk, You can
 (Senior) You can tell — by my cap and my gown, You can
 (Alumna) You can tell — by my leis - ure - ly way, You can



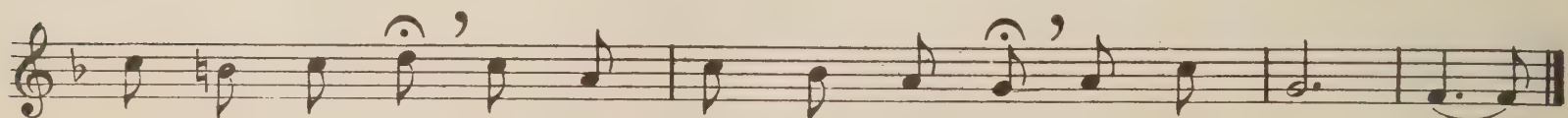
tell — by my Hy - giene A walk, You can tell — by my
 tell — by the brag in my talk, You can tell — all the
 tell — by the flip in my talk, You can tell — all the
 tell — by my re - prov - ing frown, You can tell — an - y
 tell — by my small week - ly pay, You can tell — all the



look — which is fixed — on my book, — You can tell — by the
 while — by my wise — lit - tle smile, — You can tell — by my
 while — by the guile — in my smile, — You can tell — by my
 day — by my dig - ni - fied way, — You can tell — by my
 while — when I dress — out of style, — You can tell — when I



af - fright - ed air, Which I wear — when a Soph'more is there, You can
 look of dis - dain, Lit - tle Fresh - men kids give me a pain, You can
 fast gray - ing hair, Fresh - man sis - ters are sure - ly a care, You can
 sad lit - tle sigh, When I say, — "How the years have gone by," You can
 ask with a sigh, "Have your Greek Games al - read - y gone by?" You can



tell by the way that I blush when I say, "I'm a Fresh - man? —
 tell ver - y well that I'm pleased with my - self, I'm a Soph - more. —
 tell when I say, "I've not stud - ied to - day," I'm a Jun - ior. —
 sure - ly tell when I treat profs just like men, I'm a Sen - ior. —
 tell, too, by this — I am no long - er "Miss," I'm an Alum - na. —

The B's for Barnard

Lillian Schoedler, 1911

Arr. by Rosalind C. Case, 1912

The B's for Barnard with her ban - ners blue, And the A's Al-ma Ma - ter

dear. The R's the Rec-ord of her deeds re-nowned, And the N's her

Name so clear. The A's A - lum-nae and the R's Re -

noun, And the D's her Deeds of worth. Oh, long may

Bar - nard Col - lege rule, It's the best old place on earth!

Resuscitation

(Monkeys and Zuzes)

MARJORIE C. MARKS

MARJORIE C. MARKS

Allegretto *mf*

If we should ev - er be a-round When
Most pas - sée and harm-ful, too, To

p

some-one's saved from be - ing drowned We'd be pre-pared to meet the sit - u -
do the way they used to do, And break the pa-tient's ribs up - on a

cresc.

- a - tion; For what we've stud-ied in First Aid With - in our mem - o - ry has stayed, Syl -
bar - rel. It's quite old fash-ioned, too, to take The pa-tient by the heels and shake. The

CHORUS

ves - ter's meth - od of re - sus - ci - ta - tion:
prop - er way we'll show you in our car - ol: First you

pump, pump, with de-ter-min-a-tion pump, pump,

for his res-pi-ra-tion. Turn him on his back Or

else on his stom-ach And then you pump, pump, That's _____ re-sus-ci-

ta-tion. It's -ta-tion.

Barnard Singing Cheer

Prize Singing Cheer
Sing Song Contest, 1913

Dorothy Blondel, 1916

B - A - R - N - A - R - D BARNARD
(Spoken) B - A - R - N - A -

R - D BARNARD!
(Spoken) Best in the land, All Hail! —

Who Gives This College Pep

Arr. by Ruth Coleman, 1926

Intro.

Who gives this col-lege pep and go? It's the Ev - ens! Who

makes fair Barnard's glo - ry grow? It's the Ev-ens! Who has the brains as well as brawn, Who

al-ways puts the Odds to scorn? Twen - ty four and twen - ty - six!

CHORUS

Twen-ty four and twen - ty six, Good old Ev - ens! Twen - ty four and

L.H.

twen - ty six, sis - ter Ev - ens! Who makes the Odds with en - vy lean, With

ang - er turns them red and green? Twen - ty four and twen - ty six.

O Me, O My

O me, O my, We'll get there bye and bye. If
O my, O me, We're cheer - ing Var - si - ty. If

an - y - bod - y here loves Bar - nard, It's I - I - I - I - I.
an - y - bod - y here loves Bar - nard, It's me - me - me - me - me.

Jersey Shore

I'm gon - na pitch my tent on the Jer - sey shore,

There I'm gon-na live and live for ev - er - more. Big fat skeet - er at the door

and ar - thro-po - da on the floor. Chem-is - try, phy-sics and ge - ol - o - gy,

I don't care if I nev - er do see. I'll en - ter-tain the fac - ul - ty

and some more. If I ev - er get thru col - lege on this

lit - tle bit of know ledge, Then I'll set - tle on the sun - ny Jer - sey Shore.

Barnard Marching Song

March on for Barnard
 March on loyally
 Our team is out to fight
 And win a victory
 We're back of all you do
 For we're out to do or die
 We won't give in
 Until we win
 For victory is our cry.

New Fighting Song

1.

Over the strife and tumult of the game
 We hear the cry that spurs us on
 Forward to victory!
 Forward to victory!
 Our hearts are in the fray.
 Rejoice to feel the battle's thrill,
 Rejoice in undivided might,
 And fight with head and spirit high,
 Borne by the strength of Blue and White.

2.

All through the years that wait our marching feet
 That same brave note will lead us on
 Forward to victory!
 Forward to victory!
 Our hands alone are free;
 Rejoice to feel the call that comes
 To make of ours a nobler right,
 And fight with head and spirit high
 Borne by the strength of Blue and White.

